

*Die Jagiellonen. Kunst und Kultur einer europäischen Dynastie an der Wende zur Neuzeit.* Hrsg. Dietmar Popp, Robert Suckle, Nürnberg 2002, Germanische Nationalmuseum, 464 pp., indexes of persons and geographical names, ill., 8 colour plates. Wissenschaftliche Beibände, 21.

The book is the result of a research conducted in the 1990s by Germanische Nationalmuseum and Geistenswissenschaftliche Zentrum Geschichte und Kultur Ostmitteleuropas e.V. (GWZO) in Leipzig and entitled *Bedeutung der Jagiellonen in Kunst und Kultur Mitteleuropas 1450-1550*. The research covered the development of culture, in particular art and cultural patronage, during the Jagiellonian epoch. The results were discussed during a conference held in Nuremberg in 1999 and have now been presented in book form.

The publication contains studies by 49 scholars from Germany, Poland, the Czech Republic, Hungary, Slovakia, Switzerland, USA and Sweden. It consists of an introductory part and four thematic parts. The introductory part comprises statements by the organisers of the research and reflections by Adam S. Labuda (Berlin/Poznań) *Der Künstler im Osten um 1500. Ansichten und Forschungsmodelle*. Labuda discusses the views of 19th and 20th century scholars on the role played by artists in the creation of national identity and national culture. He presents the subject against the background of artists' migrations, characteristic of the turn of the 15th century, and the process wherein Italian and German elements intertwined with local elements in East-Central Europe (he has however left out the important question of the Netherlanders in northern Poland). The most interesting parts of his study deal with the development of the art market, the creation of the model of an artist-producer and his relationship with the clients-customers.

Part I, *Die Jagiellonen — Geschichte, Hof und Kultur allgemein*, portrays a general picture of the epoch. Wojciech Goleman (Lublin) depicts the model of the ruler presented in Polish political literature in the middle of the 16th century (mainly by S. Orzechowski and A. Frycz Modrzewski), but unfortunately does not place the subject in a comparative context. Zenon Piech (Cracow) discusses the iconographic presentation of the ruler and the state during the Jagiellonian epoch. Adam Małkiewicz (Cracow) writes about the attitude of the last two Jagiellon kings (Sigismund the Old and Sigismund Augustus) to art. It is a pity that he has only touched upon the activity of Queen Bona and does not even mention Anna Jagiellon's role as a patron of art. Przemysław Mrózowski (Warsaw) and Jarosław Jarzewicz (Poznań) discuss the élites' patronage of the arts at the turn of the 15th century, focusing mainly on the activities of Polish magnates. Arnold Bartetzky (Leipzig) analyses the attitude of burghers to the king and state on the basis of the analysis of interior decorations of Polish townhalls. The last three items in this part of the book (Andreas Langer, Leipzig, Jan Pirożyński, Cracow and Lars Olof Larsson, Kiel) deal with the Jagiellonian women's patronage of the arts (Sophie, duchess of Brunswick, Catherine Jagiellon, Queen of Sweden). Langer's article presents the question of women's patronage in general, in the form of a survey of works (unfortunately incomplete) and proposals for further research.

Part II is entitled *Die Jagiellonen — einschliesslich ihrer Nachbarn — und die Kirche*. As is indicated by the title, it broadens the subject geographically and also thematically by introducing the question of the Jagiellons' attitude to the Church and the issue of sacral art. This part opens with an article by Franz Machilek (Bamberg) on the structure and hierarchy of the Church in medieval Poland (it is a pity that the author has not included the 16th century in his reflections). Urszula Borkowska (Lublin) competently depicts the Jagiellons' activity as founders of religious institutions in Poland and Lithuania. Paweł Kras (Lublin) discusses Polish tolerance during the period of the Reformation. In an interesting article Marek Walczak (Cracow) presents the creation of "Jagiellonian saints" as an element of political propaganda. Kinga Szczepkowska-Naliwajek (Warsaw) concentrates on a narrow but important question of forms of reliquaries in Poland at the turn of the 15th century. Ivan Gerat (Bratislava) analyses the picture of the Madonna in the Slovak National Gallery in Bratislava. He tries to reconstruct its original appearance, establish its founder and the cultural influence under which it was created. Katja M. Mieß (Dresden) analyses the eastern and western elements in the shape and interior decorations of the Observant Franciscans' monastery in Kamenz (Upper Lusatia). On the basis of an analysis of the Cracow Dominicans' activity Agnieszka Madej-Anderson (Tübingen) discusses the role of medicant orders in the transmission of artistic forms and motifs. Jörg Richter (Berlin) describes graduals from the parish churches in Kutna Hora. Christopher Hermann (Olsztyn) discusses some aspects of the cultural interaction between the territories of the German Order (later Ducal

Prussia) and the territories of Jagiellonian Poland and Lithuania. This is one of the least successful articles in the book, especially as regards the 16th century, a part full of gaps and insufficiencies.

The title of Part III, *Die Länder der Böhmisches Krone und Ungarn*, clearly denotes the geographical aspects of this part of the book. It opens with Thomas Da Costa Kaufmann's (Princeton) article which sums up (unfortunately incompletely) the state of research on art and culture during the Jagiellonian epoch. Györgyi Tórk (Budapest) describes the beginnings of Hungarian Renaissance during the reign of Mathias Corvin (1458–1490). Jan Royt (Prague) characterises the types of art in Bohemia during the reign of two Jagiellons, Ladislaus II and Louis II. Milada Studníčková (Prague) presents book illustrations in Bohemia under the Jagiellons in comparison with this kind of art in Europe. Milena Bartlova (Prague) and Jiří Fajt (Prague) write about Gothic traditions in Czech mural painting and sculpture at the turn of the 15th century. Janos Vegh (Budapest) discusses the development of the art of altar construction in Hungary under the Jagiellons. Kaliopi Chamonikola (Brünn) depicts late Gothic sculpture in Moravia in comparison with European sculpture of that time. Ivo Hlobil (Prague) also refers to Moravia in his article on private and state patronage of art at the beginning of the modern period. Jiří Kuthan (Prague) analyses architecture in the territories belonging to the well known magnat family of the Rosenbergs. Tomasz Durdik and Peter Chotěbor (Prague) write about the reconstruction of the castle in royal Střomovce (Ovenec) ear Prague, carried out by Jagiellonian rulers. Istvan Feld (Budapest) characterises the Renaissance buildings erected by Ladislaus II in Hungary. The personality of the outstanding patron of the arts during that epoch, Györgi Szatmari, is presented by Peter Farbaký (Budapest). Tomasz Torbus (Leipzig–Wrocław) depicts the affinity between the Renaissance architecture of Cracow and Silesia.

Part IV, *Fragen des internationalen Austausches*, deals with very important aspects of cultural exchange during the Jagiellonian epoch. It opens with an article by Klaus Herbers (Erlangen) who discusses the role played by travels and travellers in the spread of artistic currents, taking as an example the 15th century journeys of Silesian nobles. Janusz Smółucha (Cracow) presents the foreigners active at Sigismund I's court, and Marek Ferens (Cracow) writes about foreigners at the court of Sigismund Augustus; while the former reports only on what has already been established in literature, the latter introduces new sources and new information. Gregory Todd Harwell (Santa Monica, California) analyses the mathematical principles of the architecture of the Sigismund Chapel in the Wawel castle. Joseph Imorde (Zürich) recalls the famous creator of tomb monuments, Andrea Sansovino. Jerzy Miziołek (Warsaw) describes Bishop Piotr Tomicki's chapel in the Wawel Cathedral and its main picture, the Adoration of the Magi, and Wojciech Marcinkowski (Cracow) tries to find links between late Gothic sculpture in Little Poland and south German art. Jan Harasimowicz (Wrocław) writes about the links between burgher art in Jagiellonian countries ca 1500 and art in southern Germany. Pal Lövei (Budapest) has raised a little known question of trade in marble, an important material for sculptors at the threshold of the early modern era. The volume ends with a study by Marina Dmitrieva–Einhorn (Leipzig) on Zamość as a model Renaissance town. Her study, however, does not go beyond what has already been established in the rich literature dedicated to this town.

What is characteristic of this extensive, beautifully edited volume (many excellent illustrations) is that the level of the studies varies. Alongside a few general syntheses, the publication contains many fragmentary articles of different value. It includes interesting analyses based on the authors' own research as well as sometimes unskillfully compiled presentations of what has already been established in literature. It seems that the book would have benefited from a sterner selection of texts.

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The book does not present a synthesis, although this is what the title seems to suggest. It does not pose general questions, nor does it formulate answers of broader importance. Most articles lack a comparative context. What were the characteristic features of art and patronage of the arts in the territories ruled by the Jagiellons? What was the Jagiellons' attitude to culture in comparison with the attitude of other rulers of that time, the Tudors, Habsburgs, Hohenzollers, Valois? How was shaped the model of culture at the Jagiellonian court? These and similar questions are still waiting for an answer. The publication, however, certainly marks an important step forward in research. Its main value is the co-operation of scholars from various countries as a result of which the reader gets a many-sided view.

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